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SUMMARIES

The *Masamoto kō tabihikitsuke* Diary as Historical Record: Sengoku Period *Kuge* Diaries and Local Society

HIROTA Koji

Keywords: *Masamoto kō tabihikitsuke*, Kujō Masamoto, *shōen* in Hine, Izumi province, *zaishō jikimu* (direct management of *shōen*), handwritten diaries, paper recycling, hearsay information, *kaboku* (servant), *kōbun* ("later learned"), *kōrei* (later precedent), *monjo* (documents), *Gojigen'in-dono zappitsu*, servant dairies

Masamoto kō tabihikitsuke is a diary written by Kujo Masamoto, head of the Kujō courtier family, in the Sengoku period, while he was resident in the family's *shōen* in Hine, Izumi province (present-day Osaka prefecture) between 1501 and 1504. *Tabihikitsuke* is frequently referred to in studies of village history in the Sengoku period, but it is here examined for its characteristics as a *kuge* diary.

Unlike many *kuge* diaries, *Tabihikitsuke* is written on one side of paper, not recorded on paper recycled from official documents and the like. Masamoto remained at his post *tabisho* (his address) in Hine throughout the period, so many items mentioned in the diary are hearsay; they are, however, reliable articles based reports from Kujō family servants (*kaboku*) or *mura* (villages in *shōen*). Masamoto organized the information he "later learned," reporting several days' worth under the heading of *kōbun*. Masamoto sometimes read out entries in his *Tabihikitsuke* account to his servants as necessary, making it a practicable dairy that was frequently cited and referred to in the administration of the *shōen*.

Masamoto's account is known for some entries that are contrary to fact and this was apparently because he wanted to avoid recording matters not suitable as precedents or "later precedent." In such cases, however, he saved documents contrary to his own accounts, and recorded the circumstances and reasons of his own falsification, preserving for posterity the facts of various incidents mentioned.

Masamoto transcribed documents that came to hand, quoted from tax (*nengu, tansen*) rolls and testimonials received in the performance of his duties. Masamoto exchanged documents with *bantō* (officials and farmers in the villages of Hineno and Iriyamada), and with the governor (*shugo*) of Izumi province, and priests of Negoroji temple. Masamoto saved or recorded the documents obtained from them in the diary.

Gojigen'in-dono zappitsu (a collection of notes, letters, and documents of Kujō Hisatsune, Masamoto's son) entries in the *Tabihikitsuke* diary, and servant dairies corroborate each other. Masamoto scrupulously gathered information about political events in Kyoto through Kujō family sources.

Tabihikitsuke is a record of an administrator's residence and duties in the family domains and

an unusual *kuge* diary in that it portrays the local village society, but as it became common for such family administrators to reside in the *shōen* in the Sengoku period, I believe that many such *kuge* dairies must have been written.

On the Relation between the *Kirishitan Shōmono* (Previously Owned by Higashi Tōjirō) and *Guía de Pecadores*

SOBCZYK Malgorzata

Keywords: *Sinner's Guide*, *Kirishitan Shōmono*, Christian writings, translation, sermon, notebook, *kambō* (lay minister), Luis of Granada

This study is dedicated to explaining the relation between the *Kirishitan Shōmono* (*Excerpts from Christian Writings*, a manuscript previously in the collection of Higashi Tōjirō), and the Salamanca edition of *Guía de pecadores* (*Sinner's Guide*) by Luis of Granada.

First focus is to indicate that the core part of the manuscript, "Isshichi nichi ni wakuru saisho no mejisan no nanakajō" (The First Meditations Divided into Seven Parts for the Seven Days of the Week), which on the whole is considered to be the Japanese translation of the *Tratado de la oración y meditación* (Treatise of Prayer and Meditation), attributed to Luis of Granada, bears traces of the direct influence of the Spanish *Sinner's Guide.*

Further research into Luis of Granada's writings reveals that yet another chapter incorporated into *Kirishitan Shōmono*, namely "Kannen no jōjō" (Contemplations), is closely related to the *Sinner's Guide,* but differs in its wording from the extant Nagasaki edition of 1599, indicating that some alternative translation of the *Sinner's Guide*, at least a partial one, must have existed independently, and given the rigid liturgical uniformity of the time, most probably prior to the Nagasaki edition.

The study next examines the purpose of composing the manuscript, approaching he subject from two perspectives: its content and its form. The whole work tends to concentrate on meditations, including that on "divine benefits," which correspond with major sermon topics recommended by a sixteenth century manual for preachers, as the most suitable for Japanese audiences. In terms of form, the physical features of the manuscript, especially several blank leaves inserted inside, also correspond with instructions on keeping sermon notebooks, given in the aforementioned manual.

Finally, the fact that lay ministers (*kambō*) commonly practiced reading aloud to local believers from spiritual writings in place of sermons and that a significant proportion of works by Luis of Granada, including his *Sinner's Guide*, were specified as books to be read, leads me to conclude that *Kirishitan Shōmono* was meant as a practical source of material for preaching, closely based on Luis of Granada's works.

The Rise of Awareness of Printing Rights in Edo as Seen in the *Nagauta Shōhon* Publications of the Nakamuraza Theater

URUSHIZAKI Mari

Keywords: kabuki, Nakamuraza, *nagauta*, *nagauta* script, *jihon*, *itakabu* block-ownership system, pirate editions

The music and lyrics of *nagauta*, *tokiwazu*, *tomimoto*, *kiyomoto*, etc., have always been an essential part of dances of kabuki plays. Every time a new play was performed at a theater, the script of its lyrics was published, accompanied by various kinds of information on the performance, and sold in booklets called *shōhon*. The *shōhon* were very popular as textbooks for amateurs to learn kabuki music. They formed a major and lucrative part of the genre of *jihon* (light literature) publishing.

Bibliographical study of *nagauta shōhon* from eighteenth century Edo times through the Meiji era (1868–1912), covering various editions and reprints as well as different versions of apparently identical editions, reveals important aspects of their publishing environment: unrestricted "pirate" activities and the gradual establishment of the printing rights in order to protect the original publishers.

A survey of the way the Nakamuraza plays were published provides a good example of the process. Murayama Genbei was a good case in point. He started out as a publisher attached to the theater and held a monopoly on all new editions. He had, however, no control over his pirate publisher who drew profit from selling identical-looking copies using the *hanshita* (copy-block) technique: pasting the pages of Murayama editions on new blocks, and cutting them to make his own printing blocks. This means Murayama had not established his block ownership right, although it is not clear whether he tried (and failed) or he did not try.

Murayama Genbei tried to lessen his financial loss by collaborating with the pirating publisher, and managed at least to secure the cost of publishing from the pirate. Murayama's successor, Sawamuraya Rihei, did better by acquiring the woodblock ownership rights as well as the rights for the second and further editions.

Then in 1790, with the "Shuppan rei" (Publishing Edict) came a major change: the adoption of a shareholding system to maintain the costly woodblock ownership rights. There were two sides to the phenomenon. One was the growing awareness of the quality of *shōhon* editions in the *jihon* wholesale business, which motivated publishers to keep their printing woodblocks. This awareness went along with their need for self-censorship on the books they sold, in accordance with the stricter government regulations of that period. The other was the wish and need of the theaters and the surrounding urban communities to secure profits from such publishing as their own.

Toward Sustainable Diplomacy:
Western Diplomat Audiences with the Shogun in the Bakumatsu Period

SANO Mayuko

Keywords: Tokugawa bakufu (shogunate), diplomatic protocol, Edo Castle, bakushin (shogunal retainers), diplomatic envoys, Townsend Harris, Jan Hendrik Donker Curtius, Jevfimij Vasil'jevich Putjatin, Rutherford Alcock, Gustave Duchesne de Bellecourt

This article spotlights the ceremonies held in connection with audiences with the shogun for the Western diplomats who began to arrive in Japan in the late Tokugawa period (Bakumatsu). Particular attention is paid to the preparations for such ceremonies made by the Tokugawa shogunal retainers (bakushin) who were the officials in charge and their debates over diplomatic protocol. Each ceremony was considered and carefully framed by referring to its direct precedent, and diplomatic protocol of the time was developed in a chain-like manner. This process apparently reflects how external affairs were understood and absorbed into the working agenda of the Tokugawa shogunate (bakufu).

The first such ceremonies were for the American Consul General Townsend Harris, held in December 1857, the program for which was drawn up based on the bakufu's past experiences of receiving Korean envoys. On the basis of analysis of that programme, which the author has already examined in detail in another paper, this study focuses mainly on the developments that followed, including the arrangements made for six audiences from 1858 to 1860 (for the Dutch Consul Jan Hendrik Donker Curtius, the Russian envoy Jevfimij Vasil'jevich Putjatin, twice more for Townsend Harris, for the British Minister Rutherford Alcock, and for the French Acting Minister Gustave Duchesne de Bellecourt). By the end of this process the bakufu had established certain protocols that could be relied upon for future similar cases.

Here it is understood that the bakufu in this particular period—the first half of the Bakumatsu period—sought to establish a framework for receiving a rapidly increasing number of Western diplomats, not as extraordinary events, but integrated into its regular ceremonial protocols. These endeavours symbolise the bakufu's proactive efforts to establish external affairs as a field of its ruling mandate and to realize sustainable diplomacy.

Handicraft as a Subject in Women's Education in Modern China and Japanese Influence

HAN Wei

Keywords: women's education, handicrafts, Qing China, Meiji Japan, homemaker, knitting, braiding, bag making, embroidery, artificial flower making

This study examines how the teaching of handicrafts for girls and women in the modern Chinese education system resembled and differed from its teaching in the education system in Japan. Previous studies mention the influence of Japan, but concrete case studies are few. My research has revealed that teacher training colleges for women in the late Qing dynasty period and women's middle schools of the Republic of China period based their curricula on handicrafts (knitting, braiding, bag making, embroidery, artificial flower making) on the model of elective courses in Meiji Japan as called for in the 1901 (Meiji 34) Ministry of Education guidelines found in the "Kōtō Jogakkō rei" (Directive on Girls' Higher Schools, 1899). This appears to have come about as a result of observations in Japan by Qing-dynasty educators searching for ways to strengthen China economically and militarily. Seeing how handcrafts, which were taught as applied arts in Meiji-era education, were considered female occupations and contributed to the industrial development of the state and how they fit well with traditional female virtues, efforts were made to put this idea into practice in China as well and to incorporate handicrafts into Chinese women's education.

After the introduction of handicrafts in China, however, the subject was criticized by educators who did not believe it could be considered practical. Even the materials for such lessons in handicrafts had to be imported from Japan and the articles fashioned were looked upon only as merely decorative or luxury items, and their production not a source of livelihood for ordinary people. The handicraft that was introduced into the modern education of girls in China never developed into occupational skills as they had in Japan due to the immaturity of social conditions and the industrial economy.

A Re-examination the Development of Liberal Arts Education:
The Personal Development of Tanikawa Tetsuzō

ZHANG Ling

Keywords: *kyōyō* (cultivation), *shūyō*, "anguished youth" (*hanmon seinen*), individualism, Tanikawa Tetsuzō, Abe Shigenori, Fujimura Misao, Uozumi Setsuro, First Higher School (Daiichi Kōtō Gakkō)

This paper deals with the three main phases in the personal development of Japanese philosopher Tanikawa Tetsuzō (1895–1989) and supporting discourses to re-examine the emergence of the notion of *kyōyō* (self-development through reading) at the First Higher School (Daiichi Kōtō Gakkō), in terms of its relationship to *shūyō* (moral cultivation), the struggles of the "anguished youth" (*hanmon seinen*), and the acceptance of individualism in Japan.

First, I analyze Tanikawa's *Gojū no nisshi* writings composed while he was a middle school student in the summer of 1910 to see how the mechanisms designed to nurture moral fiber (*shūyō*) worked in his case. Then, by examining his anxiety about sexual issues, I show clearly that the First Higher School environment provided the freedom to grapple with the mental angst of youth to the point of the severe anguish (*hanmon*) experienced by many in his generation. My reading of the suicide note of Fujimura Misao (who famously committed suicide at Kegon falls in 1903), statements about individualism and Fujimura's suicide by his friends, and Tanikawa's own writing lead me to the conclusion that the *hanmon* phenomenon was the result of the emergence of, and awakening to, individualism among young people around 1910. Tanikawa succeeded in conquering his own anguish through reading. His experience, absorbing cultural nourishment proactively without a specific image of the ego, is *kyōyō*, which corresponds to the cultivation of personal character (*jinkaku no shūyō*, or later *kyōyō*), as argued by Abe Jirō and Abe Yoshishige several years before. Meanwhile, Uozumi Setsuro and Fujiwara Tadashi were saved by *shūyō*. *Kyōyō*, which gradually took shape around 1910, and *shūyō* are different ways of overcoming anguish and achieving self-development.

The Japanization of *Keienshi*:
Focusing on Kanshi in the *Shinsen Man'yōshū*

LIANG Qing

Keywords: *Shinsen Man'yōshū*, *Kokin wakashū,* waka, kanshi, *Nihon kanshi*, *renka* (love poems), *keienshi*

The *Shinsen Man'yōshū* (893) is a compilation of both waka and kanshi (4 lines, 7 Chinese characters each). By clarifying the differences between *keienshi* (Ch. *guiyuan*) poetry of women's grievance in China and kanshi in the *Shinsen Man'yoshū*, I hope to illuminate the features in the development of kanshi love poetry in the early Heian period prior to the compilation of the *Kokinshū*.

A number of features emerge from this study. First, it is apparent that almost all of the *keienshi* verses included in the first three court kanshi anthologies are simply imitations of Chinese kanshi and the stamp of individual authors is almost impossible to identify. Second, the difference in usage of the terms for "debaucher" (Jp. *tōshi*; Ch. *dangzi*) and "grudge" (Jp. *engen*; Ch. *yuanyan*) is striking between the two kanshi traditions. The kanshi in the *Shinsen Man'yōshū* do not describe paragons of Chang'an beauty, as is common in Chinese kanshi. The *Shinsen Man'yōshū* kanshi describe love between men and women in a Heian setting. For example, subtle expressions like *manji kokoro ni nomite kimo ni arawasazu* (suppression of feelings so as not to reveal the deep passions beneath the surface; *Shinsen Man'yoshū*, "Love" 100) or *konensu keibo onai no jo* (increase of love for another as a result of trying to forget; "Love" 109) are not seen in Chinese kanshi, but have a significant connection with *renka* (love poems). The content of the kanshi in the "Love" verses of the *Shinsen Man'yōshū* are based on *renka* and have close connections to the content of waka. Such subtle portrayals of inner feelings are rarely seen in *keienshi* (*guiyuan* poems) from Six Dynasties or Tang period China or the previous periods in Japan. These points all seem to indicate a clear orientation of Japanese kanshi toward aspects of the waka field.

Shunren (*Chun Lian*) and Kitamura Kenjirō in Manchukuo

HAN Ling Ling

Keywords: Kitamura Kenjirō, Manchukuo, *Shunren*, Colonial literature, *Manshū Rōman* National Movement, White Russians, Manchurian literature, Su Bingwen Incident

Writer Kitamura Kenjirō (1904–1982) was born in Tokyo and spent his childhood in the city of Dalian, Guandong (Kwantung) territory. In 1923, he returned to Tokyo to attend university, and remained there for about 10 years, absorbing diverse aspects of the modern culture flourishing there. Towards the end of the 1920s, he began to publish fiction and contribute to various magazines, such as *Sakuhin* and *Nihon Rōmanha*, pursuing the directions of his own writing through his association with poets and writers like Akamatsu Gessen, Kiyama Shōhei, and Dazai Osamu. In 1937 he moved to Hsinking, the capital of Manchukuo, and continued his writing. There he started up the literary journal *Manshū Rōman*, and wrote and published literary works in various quarters.

This study takes up Kitamura's only long novel, *Shunren*, written during his period in Manchuria, examining the features of writing during that time and his relationship to the Manchukuo state. In this work he sought to combine romanticism (inspired by the Japanese Romantic movement) with the ethos of the continent to present his own original ideas for "ōkina roman" ("big romance"). The attempt was not fully successful, however, leaving readers with the impression of what Kawabata Yasunari in his review called "broken tonality." In this "broken tonality," we can catch a glimpse of Kitamura's thinking, in which he found he could not feel part of the Manchukuo idea. While he went along with the Manchukuo regime, he was also dissatisfied with and critical of actual conditions there. Kitamura tried to pursue his writing with the critical eye of a man of letters, while observing Manchukuo from a certain distance.

Kōda Rohan's Family in the War: Records and Memories of Daughter Kōda Aya and Granddaughter Aoki Tama

TADA Iori

Keywords: Kōda Rohan, Kōda Aya, Aoki Tama, Dobashi Toshihiko, wartime life, writer

Well-known writer of the Meiji, Taishō and Shōwa eras, Kōda Rohan (1867–1947) died at the age of eighty. Although often ill in the chaotic period during and after the war, he continued to write books with the assistance of editor Dobashi Toshihiko, Rohan's daughter Aya, and his granddaughter Tama. In this paper, I will try to shed light on this later period of his life, which is surprisingly little known, mainly by relying on the writings of Aya and Tama.

Because of the shortage of supplies and food during the war, it was extremely difficult for Aya and Tama to take care of the aging, disabled, and visually impaired Rohan. To escape the Tokyo air raids of the spring of 1945, they moved the invalid Rohan from Tokyo to Izu in Shizuoka Prefecture, Sakaki in Nagano Prefecture, and finally to Sugano in Chiba Prefecture, where he ultimately died. Aya and Tama's bruising experiences made them into convincing writers.

Sōgi's Renga *Wakuraba* Copy in Seoul National University Collection Attributed to Sōseki

KOBAYASHI Yoshiho

Keywords: renga, *Wakuraba*, Sōgi (1421–1502), Sōchō (1448–1532), Sōseki (1474–1533), "kinzan" seal, early sixteenth century manuscripts (*shahon*), Keijō Imperial University, Seoul National University Library, Hōsa Bunko Collection

This study examines an old Japanese renga manuscript in the Seoul National University Library, which inherited the collection of Keijō Imperial University (Japan's sixth imperial university founded in 1926 when Korea was under Japanese rule).

Bibliographic study has shown that the manuscript is an early sixteenth century copy of renga poet Sōgi's (1421–1502) *Wakuraba*, his second collection of self-selected renga, with annotations by Sōchō (1448–1532).

Although ultimately based on *kiwamefuda* appraisals and the fact that renga poet Sōseki (1474–1533) lived until 1533 (Tenbun 2), it is hypothesized that Sōseki made the copy in the early 1500s. Although the manuscript is missing many parts and the pages are jumbled, it has not previously been introduced to Japanese scholarship, and may be considered significant as a codex of annotations on the *Wakuraba* collection.

Moreover, the manuscript bears the "kinzan" seal of appraisal and the "sakae" *kiwamefuda* seals, considered to have been affixed by third generation of Ryōyū, the main family of calligraphy appraisers, thus showing that the most authoritative *kohitsumi* (appraiser of old calligraphy) in the second half of the seventeenth century judged it to have been copied in renga poet Sōseki's hand.

The work is introduced by producing a facsimile copy and restoring it following the *Guku wakuraba* commentary to identify the missing portions. The manuscript is also compared with a copy in Hōsa Bunko collection and with a copy of *Guku wakuraba* annotated by Sōchō in the collection of the Seoul National University Library. This examination showed that the copies in the two collections are of the same lineage.

I plan to pursue more detailed study of the *Wakuraba* following collection of other annotated editions.